

COLUMBIA  
LIBRARY  
COLUMNS



## CONTRIBUTORS TO THIS ISSUE

ROBERT A. COLBY is Professor Emeritus of Library Science at Queens College, CUNY, and is currently engaged in research on the relations between authors and their publishers and agents.

STEPHEN HAHN is an assistant professor of English at William Paterson College who has written on Allen Ginsberg and William Faulkner and on the teaching of composition.

KENNETH A. LOHF is Columbia's Librarian for Rare Books and Manuscripts.

STANLEY WERTHEIM is professor of English at William Paterson College and is coeditor of *The Correspondence of Stephen Crane*.

*Photography by Martin Messik*

\* \* \*

ISSN 0010-1966

# Columbia Library Columns

VOLUME XXXVIII

MAY 1989

NUMBER 3

---

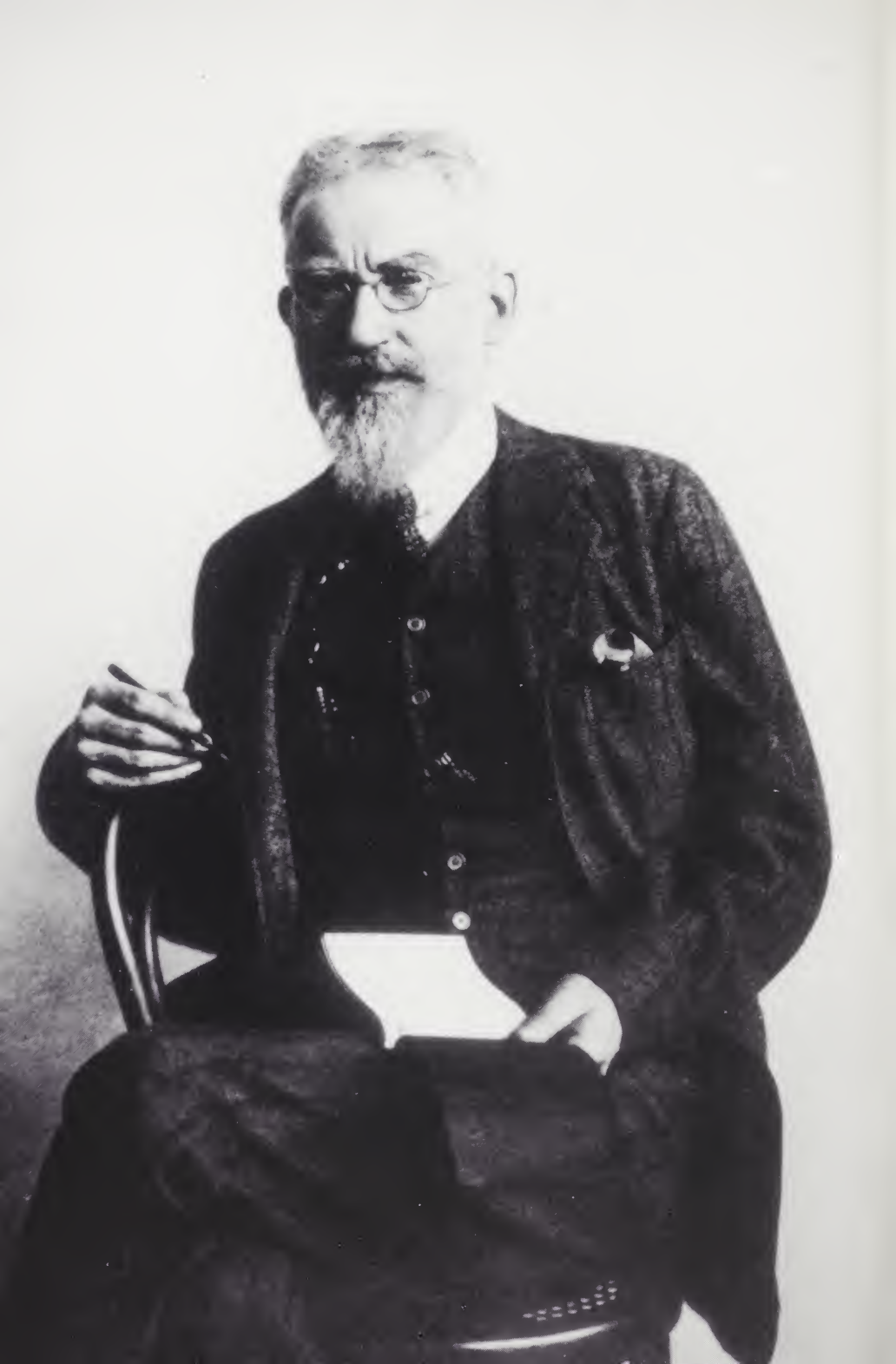
## CONTENTS

Socialist to Carbonato: George Bernard Shaw's Dealings with Paul Reynolds	ROBERT A. COLBY	3
The King of Bohemia	STANLEY WERTHEIM	15
William Faulkner on Privacy	STEPHEN HAHN	27
Our Growing Collections	KENNETH A. LOHF	36
Activities of Friends		45

---

*Published by* THE FRIENDS OF THE COLUMBIA LIBRARIES,  
Butler Library, Columbia University, New York, N.Y. 10027

Three issues a year, four dollars each.



# Socialist to Carbonato: George Bernard Shaw's Dealings with Paul Reynolds

ROBERT A. COLBY

**D**uring the 1890s, a pivotal decade in the marketing of books, the literary agent emerged as intermediary between authors and publishers. The foremost of America's first literary agents was Paul Revere Reynolds. Among the Reynolds Papers in the Rare Book and Manuscript Library is found this exchange:

APRIL 15, 1914

SOCIALIST LONDON

EVERYBODYS OFFER \$8000 FOR THREE PLAYS  
AMERICAN SERIAL CABLE

APRIL 18, 1914

CARBONATO NEW YORK

ACCEPT SHAW

Socialist and Carbonato were the code names respectively of George Bernard Shaw and of Reynolds's agency. Translated from the cable-ese, these messages signal that Reynolds had just concluded a deal for the American serial rights for publication of *Androcles and the Lion*, *The Great Catherine*, and *Pygmalion* in *Everybody's Magazine*. Shaw's name had been known by theatregoers in New York as far back as 1894—*Arms and the Man* was the first of

*Opposite:* George Bernard Shaw in 1914 at the time *Pygmalion* was published in America.

his plays to be produced on this side of the ocean—but a wider print outlet brought three of his newer plays to what one editor referred to as “the big audience” before they had opportunity to see them on the stage.

The career of Paul Revere Reynolds epitomizes the transition from the genteel tradition in American letters to the modern literary marketplace. The literary agent was well entrenched in London by the time Reynolds entered the fray, but he still cut a novel figure in New York City in 1893 when he opened his agency at 75 Fifth Avenue.

According to his close friend the author-publisher Frederick Lewis Allen, who has written the fullest account of him in a privately printed monograph published in 1944, the year of his death, Reynolds was a transplanted Bostonian, descended on his mother’s side from Paul Revere, on his father’s from Wendell Phillips, educated at Boston Latin School, Adams Academy in Quincy, and Harvard University, where he studied under William James and earned a Master of Arts degree in philosophy. Nurtured on such roots, Reynolds might seem to have been destined for an academic career, the ministry, or a learned profession (his father and grandfather were doctors), but he opted for the literary life.

After serving his apprenticeship in the Boston publishing house of D. Lothrop and Company, Reynolds moved in 1891 to New York City, which by then had superseded Boston as the publishing center of America. He entered what was to be his life’s calling as an assistant to O. M. Dunham, the New York representative of the London publisher Cassell. At first he acted as an intermediary, offering Cassell’s books, at that firm’s suggestion, to other New York publishers when Dunham turned them down. Soon he began arranging on his own English publication rights for American authors, first with Cassell’s, then with other firms such as William Heinemann and Sampson Low. By 1895, Reynolds was working with authors independently of publishers and had expanded his contacts to American book and magazine editors.

Reynolds's refined manner combined with shrewdness in matching up writers and markets made him one of the most successful agents of his era, his list of clients numbering many of England's and America's then most famous authors, a number of whom have remained classic. The expansion of publishing by now, moreover, made the times ripe for him. The beginning of his career coincided with the advent of mass circulation magazines on the order of *McClure's*, *Cosmopolitan*, *Munsey's*, *Hearst's*, and *Collier's*, besides the aforementioned *Everybody's*. These attracted a larger readership than its big four prestigious predecessors, the *Century*, *Scribner's*, *Harper's*, and *Atlantic*, published more frequently, and were hungry for "name" writers to whom they could offer then unprecedentedly high rates. Shaw, as one of those literary rarities, an intellectual who amused the average reader, was a pearl of especially high price, as Reynolds well knew. "At the present moment there is probably nobody writing in the English language whose work creates as much discussion as yours does," reads one of his early letters to the sage of Adelphi Terrace and Ayot St. Lawrence (November 19, 1912).

Shaw was first brought to Reynolds's attention by the author's English agent Curtis Brown, resulting in the placement of a piece with *Collier's*. Reynolds then proceeded to woo the great man aggressively. The earliest letter in their correspondence, dated January 11, 1907, is an importuning one:

My dear Sir:

I am writing to ask you if you will not let me handle some of your work for you. I am sure that I could get you good prices for your work, as I have done in the case of many other well-known authors . . . .

Despite such tempting bait, offering the opportunity to augment his income by simultaneous publication in London and New York, Shaw kept his distance. It was not until more than four years later, with a letter from Reynolds, dated November 8, 1911, conveying a specific offer by "a magazine here" for three essays or stories for \$1,000 apiece, that the ice was broken. Three days later Reynolds acknowledged by cable receipt of an article on Rodin (who had just



# Everybody's Magazine

NOVEMBER, 1914 VOL XXXI, NO. 5



## PYGMALION

*A  
Romance  
in  
Five Acts*

*By*

BERNARD SHAW

ILLUSTRATIONS BY  
MAY WILSON PRESTON



"WELL, DO YOU A FLOWER OFF ME,  
CAPTAIN?"

### ACT I

**C**OVENT GARDEN at 11:15 P. M. Torrents of heavy summer rain. Cab whistles blowing frantically in all directions. Pedestrians running for shelter into the market and under the portico of St. Paul's Church, where there are already several people, among them a lady and her daughter in evening dress. They are all peering out gloomily at the rain, except one man with his back turned to the rest, who seems wholly preoccupied with a notebook in which he is writing busily. The church clock strikes the first quarter.

**T**HE DAUGHTER (to the man in the dark coat, who is looking down at the ground) "You're getting on for the year, aren't you? You're getting on for the year. What has your family got along with this time? It's been quite a good year."

**THE MOTHER** (to her daughter) "You're not so long. But he ought to have got it with by this."

**A BYSTANDER** (to the lady's right) "He won't get in a cab not until half-past eleven, missus, when they come back after dropping their theatre fares."

**THE MOTHER** "But we must have a cab. We can't stand here until half-past eleven. It's too long."

**THE BYSTANDER** "Well, it isn't my fault."

*Copyright, 1914, by George Revere Reynolds*

*Pygmalion* was the second of three plays that Paul Revere Reynolds placed for Shaw in *Everybody's Magazine*.





Illustrations by May Wilson Preston of the characters in *Pygmalion* published in *Everybody's Magazine*.

completed a bust of Shaw) and looked forward to another on Strindberg. So opened a transatlantic epistolary dialogue by cable and letter (preserved at the Library mainly in transcripts) that endured off and on until 1931. Subsequent correspondence documents tangled negotiations over articles, some literary, most on topics of the day for which Shaw was in special demand, especially during the years of The Great War, such as "Foreign Policy and the Armament Scene," "The Case for Equality," "Family Life in England," "The Redistribution of Income," "Common Sense About the War," "The German Case About Germany," "Irish Nonsense About Ireland," "Shaking Hands With a Bear [Russia]," and "What Is To Be Done With the Doctors?"

Reynolds's relationship with Shaw as a playwright was confined to arranging serial publication (Shaw had already retained the theatrical agent Elizabeth Marbury for American production of his plays, and Brentano was the exclusive publisher of his books here). The first of Shaw's plays to be placed by Reynolds was *Overruled*, a one-act trifle on marital entanglement, in *Hearst's Magazine* of May 1913. Of the trio that he placed in *Everybody's Magazine*, *Pygmalion* has proved the most popular, and at the time caused the most anxiety both to agent and author.

Shaw seems to have been induced to accept *Everybody's* offer by a letter from Reynolds calling the playwright's attention to an article that had just appeared in the Sunday *New York Times* quoting substantial portions of *Pygmalion* in the course of reviewing an unauthorized publication of the German production. "If it is going to appear anyway in this country," Reynolds wrote, "apart from the question of money, might it not be better to have it appear in a complete form, or in a form that you prefer, than to have it come out in this garbled shape that will give people a *very inadequate and perhaps a faulty impression of it?*" (December 4, 1913). Reynolds considered taking the *Times* to court for infringement of copyright, but Shaw agreed with him that a lawsuit would prove counterproductive. ("No use going to law," Shaw wrote on January 6, 1914, "even if we could prove damage and won our case it would cost us more in time & bother than it would be worth.") Shaw did, however, write an

indignant letter to the Sunday editor of the *Times* which Reynolds forwarded. The editor's reaction was that their article had enhanced Shaw's marketability.

The serialization of *Pygmalion* was bedeviled every step of the way. Trumbull White, the editor of *Everybody's Magazine*, hoped to publish it ahead of the other two plays he had contracted for, looking ahead to the impending New York premier starring Mrs. Patrick Campbell, but because Shaw delayed sending in the manuscript, *Androcles and the Lion* went first. With prodding, Shaw got the manuscript to his agent in time to begin the November issue, just about neck-and-neck with the theatre opening on October 12, 1914. The photographs of the London production that White had wanted to accompany the text of the play were not forthcoming in time—deadlines did not allow for reproducing the New York production—so ultimately the play was illustrated with drawings by May Wilson Preston.

Shortly before copy was to be frozen, Reynolds learned from a Miss Roderick of the staff of *Everybody's* that the play as she saw it in London ended differently from the printed version, with Eliza returning to Higgins. "Everybody's Magazine would like to get this addition if they could have it, and if you do not object," Reynolds wrote to Shaw (August 24, 1914). Shaw did object vehemently in his letter accompanying the final proofs:

The passage mentioned by Miss Roderick was a stupid gag which turned the whole play into a farce. It was first invented in Germany, and was surreptitiously introduced in London against my wish, though it did not really matter as the whole performance was wrong and silly. . . .

By the way, do not let them play any tricks in the way of getting somebody to introduce the play with flourishes and imbecilities.

There must be the play as it stands, with the name of the author and nothing else. (September 8, 1914)

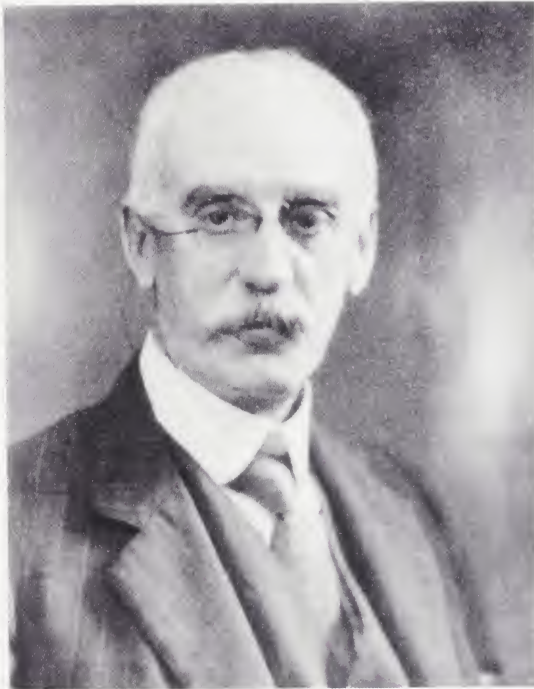
Shaw's indignation at this altered ending is ironical in view of his authorizing something very much like it some years later for the film version of *Pygmalion* starring Leslie Howard and Wendy Hiller (1938)—a dénouement eventually incorporated into *My Fair Lady*.

Shortly after the serialization of *Pygmalion*, Reynolds learned from Trumbull White that bound copies of the play made up of pages from *Everybody's Magazine* were being sold by the publisher Putnam. Upon inquiry, Reynolds was informed by Irving Putnam that his firm had indeed purchased 350 copies of *Everybody's* and sewed them into covers with the understanding that he "had a perfect right to do what he had" (December 2, 1914). In this letter to Shaw, Reynolds expressed his disagreement, but was uncertain of the legal situation. Shaw thought of giving up serial publication altogether (letter dated December 4, 1914). The case at any rate was settled out of court when, as Reynolds informed Shaw (December 8, 1914), Putnam agreed to surrender the remaining unsold copies. (Actually there was not much of a fight, since, according to the publisher, the 250 copies they had bound had not moved very briskly.)

The last play Reynolds handled for Shaw was *O'Flaberty V.C.*, a satirical skit on Irish enlistment in The Great War, originally intended for production by the Abbey Theatre, but eventually turned down by the managers because of the sensitivity of the subject. When this play appeared in *Hearst's Magazine* for August 1917, readers began it at the front of the issue but had to turn to the back for its concluding two pages. This rather awkward division, to which Shaw reluctantly consented, was the publisher's ruse to forestall a repetition of Putnam's unauthorized 'first edition' of *Pygmalion*.

Reynolds's relations with his star client were not otherwise trouble free. Early on in their dealings a letter was delayed in getting to the agency because Shaw misaddressed it to "75th Avenue." With placement of articles, more serious mishaps arose out of the ongoing transatlantic race for priority of publication. Generally Shaw could easily command \$1,000 for an article, but once the *New York Times*, ordinarily eager for anything from his pen, refused a piece because it had already appeared in England, and Reynolds had to settle with *Hearst's Magazine* for \$300 (letter dated November 19, 1912). Shaw lost out altogether on American publication of his Rodin article because of piracy. After selling this piece to *Hearst's*,

Reynolds was astounded to find it reprinted from the English version in the Sunday *Times*. The *Times* editor took "a rather top-lofty tone" when Reynolds complained, whereupon he suggested that if the *Times* did not make reparation, Shaw should send a letter of



Paul Revere Reynolds

exposure to the London papers, assuming that this letter would certainly be reprinted in American papers. This course proved unnecessary. On December 12, 1912 Shaw received this cable:

SOCIALIST LONDON  
TIMES PAYS

Shortly thereafter he received a draft for \$367. 90, restitution with a bonus.

Shaw's oracular reputation made for recurrent annoyance.



“What is the result?” wrote Reynolds, “That every article you write is quoted. They [the newspapers] do this repeatedly, and the result is that an article loses more of its bloom by coming out ahead in England than any article by any other writer” (November 9, 1912). Repeatedly, Reynolds patiently explained to Shaw the new American copyright laws (on which he had made himself expert) in hopes of forestalling further piracies, but he could not stem this much sought after writer’s garrulousness:

Do you think it would be wise to point out to Shaw that when he gives an interview like this he in so far spoils his market? . . . Of course, Shaw didn’t say anything remarkable, but still they have played it up pretty well in the Times . . . I shouldn’t like to put myself in a position of seeming to dictate to him, as he can do anything he –m–m–m pleases, and it might be fatal to such a man (Reynolds to his assistant Harold Ober in London, August 11, 1913).

Reynolds was further frustrated in his attempts to handle Shaw’s book publication in addition to articles. When he offered to negotiate with *Harper’s* for the reprint rights to the series of articles “Common Sense About the War,” which he had placed in the Sunday *Times*, confident that he could get more than Brentano’s figure, Shaw put him down firmly:

I think we had better say generally that you can act for me as far as lump sum transactions that are complete in themselves are concerned; but for continuous business like publishing on royalty agreements, and so forth, I act for myself (December 4, 1914).

Yet some years later, when Shaw found his royalties slipping, he tried to get his American agent to dicker with other publishers for more generous terms. Reynolds did not acquiesce at this time because he was convinced that Shaw merely wanted an offer to dangle in Brentano’s face.

This tidbit was confided to a business associate by Reynolds in a letter from London dated July 18, 1921, reporting on his first, and presumably only, vis-à-vis encounter with the master of whom he had just written:

He is sixty-five and struck me as pretty impractical as far as business was concerned and he almost thinks that the world is mostly made up of fools; and while he was very courteous he wouldn’t exclude literary agents.

From this point the correspondence between Shaw and Reynolds tapers off, probably for a reason anticipated by Reynolds in his letter from London:

He said he knew he could get almost any price if he wrote articles about marriage and sex and so forth. He said he should certainly send us any articles that he had to sell. I don't know that there is a great deal to be done for him unless we can get him an order on some subjects that he would write and then we couldn't be sure that he would write on the subject.

With the passing of the war years, Reynolds had experienced increasing difficulty in getting his willful client to write on social issues of interest to the general public rather than on literary and cultural subjects that appealed to “a small group of cultivated people who read a magazine like the *Bookman* or the *New Republic*” (December 10, 1919). “Unfortunately,” Reynolds reminded him, “the more intellectual the magazine, the less it pays in the way of filthy lucre . . .” (November 17, 1919). However, Reynolds knew that Shaw was in a position to tell editors to “go to Jericho,” as he gently phrased it, and, never one to impose long-term contracts on clients, he left Shaw free to pursue his own direction.

Their business dealings slackened during the 1920s, but Reynolds retained his admiration for Shaw, and kept in touch with him intermittently. Rarely given to critical comment on his clients' works, a performance that he attended of *St. Joan* moved him to write to its creator to praise him for humanizing this martyr: “Instead of a lovely image with a beatific expression, you depicted her as a practical earnest lady with a one-track mind . . .” (March 14, 1924). A reading of *An Intelligent Woman's Guide to Socialism and Capitalism* elicited the reaction that “Socialism, as you preach it, would never, in my humble judgment, work until the people making up a country had reached a high degree of civilization, and even more important, a high degree of morality” (June 12, 1928).

The last letter in this correspondence is a request from Reynolds dated December 4, 1931 for Shaw's permission to sell his letters. Shaw's reply, typically scribbled at the bottom, begins: “By all means sell the letters if you can do so without injuring yourself pro-



fessionally.” He added the caveat that Reynolds might prefer to wait until retirement to avoid possibly compromising himself. Reynolds did dispose of most of the letters eventually, but fortunately retained copies. His letter of request concludes, “I always read anything that I see about you in the papers, and I am sorry I no longer handle any work for you.”

---

Permission to quote from George Bernard Shaw's letters has been granted by the Society of Authors on behalf of the Shaw Estate.

# The King of Bohemia

STANLEY WERTHEIM

In his “Ode on the Centenary of the Birth of Robert Browning,” George Sterling ruefully acknowledged that his own poetic impulse had little in common with Browning’s satiric realism, psychological acumen, and human empathy:

Nor would I hear  
With thee, superb and clear  
The indomitable laughter of the race;  
Nor would I face  
Clean Truth, with her cold agates of the well,  
Nor with thee trace  
Her footprints passing upward to the snows,  
But sought a phantom rose  
And islands where the ghostly siren sings;  
Nor would I dwell  
Where star-forsaking wings  
On mortal thresholds hide their mystery,  
Nor watch with thee  
The light of Heaven cast on common things.

Sterling’s muse was devoted to an ambiguous Romantic ideal, the momentary embodiment of fleeting Beauty in a pleasing sensation. It is captured in his poem “To a Girl Dancing” in the image of a movement by a young danseuse, “An evanescent pattern on the sight—/Beauty that lives an instant, to become/A sister beauty and a new delight.” His prosodic formulations were traditional—blank verse, the quatrain, ode, Petrarchan sonnet, and allegorical drama—the metrical and stanzaic patterns perfected by Keats, Tennyson, and Swinburne. Above all, Sterling sought to achieve lyrical effect, and to this end he utilized archaic and poetic diction, apostrophe, vague rhetoric, esoteric imagery, and a grandiose sweep of syntax. These devices, as well as his brooding pessimism and fascination with the bizarre, were obsolete in the poetic climate of such experimenters as Robinson Jeffers (who admired Sterling), Ezra Pound, Robert Frost, and T.S. Eliot and made it almost inevitable that he

would slip into an undeserved obscurity, except as a charismatic figure of old San Francisco.

At the very onset of his literary career, George Ansel Sterling, III, was already somewhat of an anachronism as a personality and a



George Sterling, Edward White, and Jack London (left to right), at the Russian River campground of the Bohemian Club of San Francisco, 1915.

poet. He was the scion of a patrician family in Sag Harbor, New York, on the eastern end of Long Island Sound. His father, a physician and senior warden of the Episcopal church, created a minor scandal in the town by converting to Catholicism, and his religious

enthusiasm found fertile ground in his family. In 1886 George enrolled in St. Charles College, a seminary in Maryland, where his English teacher, Father John Bannister Tabb, a popular poet and journalist, reinforced his love of literature but also convinced him that he had no vocation for the priesthood. Rejecting the alternative of adopting his father's medical profession, Sterling left for California in 1890 to become a clerk in the firm of his uncle, Frank C. Havens, a wealthy Oakland realtor. The job was more or less a sinecure. Sterling had little interest in the business and would never rise beyond the position of his uncle's personal secretary. Joaquin Miller, in whose flamboyant company Sterling delighted, introduced him to Bay Area bohemian society, and in 1892 he met Ambrose Bierce who became both a liberating and a confining influence from which he was never able entirely to free himself.

By 1896, when Sterling married his secretary, Carolyn Rand, he was submitting manuscripts to Bierce and becoming overly dependent upon the older writer's judgment. Scorning realism and mundane concerns, Bierce was an advocate of ethereal beauty, a Poesque concept he was never able to define but which he identified with an interweaving of the idealistic, esoteric, and grotesque. Sterling's subordination to this doctrinaire, authoritarian personality for more than a decade helped to establish him as an accomplished *fin de siècle* lyricist and sonneteer but blocked any further growth he might have had into an imaginative modern poet. Yet, Sterling never lost the nagging sense that the poet had a responsibility to society as well as to art, and in "To Ambrose Bierce," the dedicatory poem of his first volume, *The Testimony of the Suns* (1903), he acknowledged that he served the concept of *l'art pour l'art* "with divided heart":

Shall art fare sunward and disdain  
The patient hands that smooth her ways?  
Shall she, delighting, scorn to raise  
The fallen on their path of pain?  
So questioning, can I endure  
The peace of mine uplifted place?  
Accused and judge, I fear to face  
The dumb tribunals of the poor.

The "In Memoriam" quatrains of "To Ambrose Bierce" were continued into the 161 stanzas of the title poem. "The Testimony of the Suns," revised in manuscript by Bierce who ecstatically wrote to Sterling, "You shall be the poet of the skies, the prophet of the suns." Unlike Tennyson, Sterling did not concern himself with the teleological conflict between traditional religion and the new science. Neither did he have Tennyson's faith or optimism but assumed a nebular hypothesis which posited a blinding agnosticism. The first part of the poem depicts the stars at war. Led by their captains, the larger stars—Aldebaran, Capella, Betelgeuse, and Altair—they rush toward one another in the reaches of space, collide and disintegrate into nebulae which evolve into new stars, and the process is repeated without apparent end or purpose:

Splendors of elemental strife;  
 Smit suns that startle back the gloom;  
 New light whose tale of stellar doom  
 Fares to uncomprehending life. . . .

The second part of "The Testimony of the Suns" ponders man's futile efforts to ascertain his significance in this "elemental strife." Sterling is distinctly modern in his perspective that science has destroyed man's certainties and left him baffled and awed by the secrets of time and space, a mote in a universe of immense contending forces which he can neither comprehend nor control:

Dim are the laws the sages give,  
 For Science sees in all her lands  
 Illusive twilight, in her hands  
 The judgments of the Relative.  
 Obscure the glooms that harbor Truth,  
 And mute the lips from which we crave  
 The guarded secret of the grave—  
 So soon grown dumb to word and ruth!

Sterling's wavering concern with the social and economic condition of man increased considerably following his meeting with Jack London in San Francisco during the spring of 1901. Despite the differences in their life experiences and the contrast between the stark realism and didactic force of London's prose and the disembodied fantasy and striving for supernal beauty in Sterling's poetry, there

For my dear friend Fenner Hale Webb,<sup>1</sup>  
this MS over which we have fit and  
bled, and of which he has so kind  
and opinion. YOSEMITE. George Sterling.

I.  
Beauty, whose face and mystery we seek,  
Forever longing and forever foiled, —  
Whose praise the voices of our art would speak,  
And in whose faith all art and love have toiled,  
Be gracious, whose in vain,  
Here at thy noblest fane,  
Where silent summits lift,

I heap thine altar-stone with humble flowers,  
The mute bestowal of my happier hours —

The hours that held thy pain,  
Be gracious to the giver and the gift

And be thy path  
Some aspect of thine inner loveliness,  
Or instant blaze

Of sunlight on the marbles of thy truth,  
When I may stand and gaze  
Ere following night confess

How art betrays us, even in its youth,  
And of thy sudden vision and its bliss  
We give but broken news and songs amiss.

The primal gleam  
Of thy far wings on Time's remoter skies  
From first man's eyes

Portion of the first page of the revised typescript of "Yosemite,"  
inscribed by Sterling to his friend Fenner Hale Webb.

were essential affinities of temperament which served to cement their friendship. Their intimacy quickly deepened, and they adopted nicknames for each other. London was pleased with the fierce sobriquet of "Wolf" which Sterling gave him, and he called



Sterling the "Greek," presumably because of his Classical profile and pagan personality. Will Irwin commented that Sterling had "the body of a Mercury and the face of a Dante"; he impressed Gertrude Atherton as "being born out of time and place, a reincarnation perhaps from Athens of the fourth or third century B.C.," and Rebecca Chambers thought his asymmetrical face resembled "a Grecian coin that had been run over by a Roman chariot." Sterling capitalized upon the Classical allusions to his appearance and behavior and enjoyed the poses of mad poet and hedonist, the "King of Bohemia" as he came to be known in San Francisco and in his Carmel version of Greenwich Village.

Jack London's early immersion in Romantic and Pre-Raphaelite poetry makes it unsurprising that "The Testimony of the Suns" convinced him that Sterling was a great poet. In the sweeping rhythms and universal scope of the poem, he recognized the applicability of many of its lines to his own theme of cosmic indifference. At least two characters in London's novels, Russ Brissenden, the Byronic, tubercular poet of the autobiographical *Martin Eden* (1909) and Mark Hall (an inversion of "hallmark" or "sterling"), the lyrical poet of *The Valley of the Moon* (1913), are modeled upon George Sterling. Martin Eden's conviction that Brissenden is a magnificent writer to whose heights he, a common fictionalizer, can never aspire closely resembles London's overestimation of Sterling's talents.

Another aspect of the affinity between London and Sterling was the inconsistent nature of their socialism; although, despite the much-criticized disparity between his theories and practices, London was probably the more serious of the two. Nevertheless, Sterling came to share with him the altruistic and humanitarian impulses which made socialism attractive to idealistic young men and infuriated older writers like Bierce. A number of poems in *A Wine of Wizardry and Other Poems* (1909) such as "Of America" denounce materialism and the misuse of great wealth in an industrially burgeoning United States:



... Grown soft,  
Thy hands reach out for mercenary joys;  
Thy heart desires dishonorable loves  
And baser dreams. Yearly the golden chain  
Is weightier at thy wrists, and fostered Powers  
Plan in their dusk of tyranny thy tomb;  
And in that shadow Mammon's eyes grow fierce,  
And half thy sons adore him. Now the land  
Grows vile, and all thy statehood is a mart. . . .

*The Caged Eagle and Other Poems* (1918) is replete with poems, such as "Moloch," "On a City Street," and "Ode on the Opening of the Panama-Pacific Exposition," which embody uncharacteristically fervent socialistic themes, although they are expressed in less fiery terms than in Jack London's books and tracts. Unlike London, whose egalitarianism became increasingly incompatible with his penchant for pouring money into expensive personal ventures, Sterling had little desire for wealth or possessions. His universalist perspective made him ever aware of the vanity of human wishes but also led to a pessimism that caused him ultimately to despair of the perfectibility of man or the efficacy of social reform.

Sterling remained a transitional figure in a transitional age. There is little that is identifiably American in the themes or forms of his poetry, and since terms like Pre-Raphaelite, Aesthetic, and Decadent intersect, he had more in common with such notable English poets of the Decadent Movement as Arthur Symons, Ernest Dowson, and Richard Le Gallienne than with the modernists of his own generation and nationality. The Decadent was caught in a tension between his attraction to the world, its pleasures and its problems, and his yearning for the eternal and the ideal. The two anthologies of the Rhymers' Club, *The Book of the Rhymers' Club* (1892) and *The Second Book of the Rhymers' Club* (1894), contained poetry which ranged from the most melancholy, introspective expressions of dispirited malaise to resounding, energetic exhortations to work for a better world. Sterling was aware of the divided purpose between his humanitarianism and his aesthetic goals. His greatest commitment was to recording Beauty's rare apparitions, but it is not as paradoxical as it may at first glance appear that throughout his life his

literary supporters were realists and social critics: Jack London, Upton Sinclair, Theodore Dreiser, Sinclair Lewis, and H.L. Mencken.

The influence of the Decadent Movement on Sterling's work was evident as early as 1904 when he sent the manuscript of "A Wine of Wizardry," his most notorious venture into the poetry of escape, to Bierce who immediately recognized in the poem his own formula for the achievement of the sublime through horror. "No poem in English of equal length has so bewildering a wealth of imagination," he wrote to Sterling. "Not Spenser himself has flung such a profusion of jewels into so small a casket. Why, man, it takes away the breath!" Bierce found the poem difficult to place. He submitted it to *Harper's Monthly*, *The Atlantic*, *Scribner's*, *The Century*, and other magazines; all rejected it. It was 1907 before he finally succeeded, through his friendship with William Randolph Hearst, in getting it published with elaborate illustrations in the September issue of *Cosmopolitan*. Bierce wrote an accompanying article replete with extravagant praise, and this puffery, as well as the unrestrained grotesqueries of the poem, brought down a storm of vilification upon Sterling, who was disgusted by Bierce's strident promotion of his work.

"A Wine of Wizardry" is an elaborate fantasy which immerses the reader in a stream of perverse images which are apparently ends in themselves. The narrator of the poem pours red wine into a crystal goblet and imagines that from its depths the personification of Fancy arises and wings her way to a number of incredible scenes: a grotto where "wattled monsters" guard a cowed magician; an iceberg where "arctic elves have hidden wintry gems"; a Syrian treasure house where gleam "Dull fires of dusty jewels that have bound/The brows of naked Ashtaroth around"; the alluring horror chamber of the sorceress Circe,

Carved in one ruby that a Titan lost,  
Where icy philters brim with scarlet foam,  
'Mid hiss of oils in burnished caldrons tost,  
While thickly from her prey his life-tide drips,  
In turbid dyes that tinge her torture-dome. . . .

As "A Wine of Wizardry" illustrates, Sterling requires in his reader an eclectic background in literature and various mythologies and a sensitivity to symbolism, but his thought is seldom deep or complex. He is at times erudite, often vague, but never profound. In



George Sterling with poets Joaquin Miller (left) and Charles Warren Stoddard (right).

his best poems meaning is subordinated to music, and his expressions of sentiment are usually remote and marmoreal. The sonnet commemorating the death of Nora May French, a beautiful poetess and close friend who committed suicide in Sterling's Carmel home in November 1907 and whose ashes were thrown into the sea from Point Lobos, reveals one of Sterling's greatest limitations. The poem is controlled and well-crafted, but the human touch is lacking and the expression of emotion seems superficial:

I saw the shaken stars of midnight stir,  
And winds that sought the morning bore to me  
The thunder where the legions of the sea  
Are shattered on her stormy sepulcher,

And pondering on bitter things that were,  
 On cruelties the mindless fates decree,  
 I felt some shadow of her misery—  
 The loneliness and mystery of her.

The waves that break on undiscovered strands,  
 The winds that die on seas that bear no sail,  
 Stars that the deaf, eternal skies annul,  
 Were not so lonely as was she. Our hands  
 We reach to thee for Time—without avail,  
 O spirit mighty and inscrutable!

The loneliness of the individual and the inscrutability of spirit are recurring themes in Sterling's more reflective poetry. He is essentially a nihilist who views humanity as isolated and uncomprehending in a universe governed only by obscure cosmic laws of recurrence. The futility of the search for ultimate ends is expressed succinctly in the sonnet "Omnia Exeunt in Mysterium":

The stranger in my gates—lo! that am I,  
 And what my land of birth I do not know,  
 Nor yet the hidden land to which I go.  
 One may be lord of many ere he die,  
 And tell of many sorrows in one sigh,  
 But know himself he shall not, nor his woe,  
 Nor to what seas the tears of wisdom flow,  
 Nor why one star was taken from the sky.

An urging is upon him evermore,  
 And tho he bide, his soul is wanderer,  
 Scanning the shadows with a sense of haste  
 Where fade the tracks of all who went before—  
 A dim and solitary traveler  
 On ways that end in evening and the waste.

The only anodyne to this pervasive sense of futility is escape into fantasy and extremes of sensation. Sterling wrote in the traditional forms, not so much because he was committed to a conservative theory of poetics but because he was a sensualist, and their familiarity gratified his senses and sensibilities in contrast to the irregular rhythms and arcane symbolism of modern poetry. In time, his pleasures became increasingly less aesthetic, overindulgence in alcohol and a seemingly endless succession of mistresses. Flight from world-weariness through rapture, a characteristic motif of the *Entartung*,

became an enduring concern of his poetry, as in "A Mood":

I am grown weary of permitted things  
And weary of the care-emburdened age—  
Of any dusty law of priest and sage  
To which no memory of Arcadia clings;  
For subtly in my blood at evening sings  
A madness of the faun—a choric rage  
That makes all earth and sky seem but a cage  
In which the spirit pines with cheated wings.  
Rather by dusk for Lilith would I wait  
And for a moment's rapture welcome death,  
Knowing that I had baffled Time and Fate,  
And feeling on my lips, that died with day  
As sense and soul were gathered to a breath,  
The immortal, deadly lips that kissing slay.

Ambrose Bierce had often written approvingly of suicide and the form of euthanasia which consists of placing oneself in the greatest possible danger of being killed. In the fall of 1913, he crossed the Mexican border at Ciudad Juárez and was granted credentials as an observer with Pancho Villa's rebel army; he was never heard of again. The following January, Sterling's wife divorced him because she could no longer tolerate his dissipations. On August 7, 1918, she took a fatal dose of cyanide as a phonograph near her bed played Chopin's *Funeral March*. Jack London's death on November 22, 1916, was caused by uremia according to his death certificate, but on September 5, 1923, Sterling wrote to Margaret Cobb debunking what he called Charmian London's "pretense that he died of uremic poisoning. He died of twelve grains of morphine." With those closest to him dead, in poverty and failing health, his reputation in eclipse, Sterling grew increasingly despondent. In a letter of September 1, 1926, to Mark Van Doren (now in the Van Doren Papers in the Rare Book and Manuscript Library), he wrote that "all the unbound sheets (thousands) of my books (ten in all) have been destroyed by fire at the binder's! Doubtless the act of a merciful Providence." On November 16, after a binge of drinking, he sought the ultimate ecstasy. He was found dead in his room in San Francisco's Bohemian Club, a vial of cyanide beside him. Only his mother's and Bierce's pictures remained on the walls. There were a

number of burned papers scattered about. On two scraps were still discernible some lines from his verse drama *Lilith* (1919): “Deeper into the Darkness can I gaze/Than most, yet find the Darkness still beyond” and “I fight with lions that ye know not of.”



# William Faulkner on Privacy

STEPHEN HAHN

In the July 1955 issue of *Harper's Magazine* William Faulkner published an essay titled "On Privacy, The American Dream: What Happened To It?" Since this was the so-called McCarthy era, his focus on privacy as an aspect of the American Dream was timely. It was also personally so, for the essay was in some sense a response to a recent biography, *The Private World of William Faulkner* by Robert Coughlan. Yet behind this publication stands a decade of the development of Faulkner's thoughts on privacy in letters and drafts, among them a key letter to Donald Klopfer in the Random House Papers. Although the essay receives scant attention from critics of Faulkner's fiction, it remains of interest today because both the issue of privacy and the author's works continue to interest us.

Faulkner's personal resistance to publicity can be readily understood if we reflect on the degree of moralizing that was common in literary reviewing not so long ago and on the degree of incomprehension that frequently met innovative artists before a "tradition" of *avant-garde* art became established. Some examples illustrate the case. When Faulkner was awarded the Nobel Prize for Literature in 1950, along with Bertrand Russell, he might have applied also for the position of "prophet without honor." On November 11, the day after the award was announced, the *New York Herald* lamented that "one would have preferred the choice of a laureate more smiling in a world gradually getting darker." The *Times* similarly complained that "incest and rape are perhaps widespread distractions in the Jefferson, Mississippi of Faulkner, but not elsewhere in the United States." The implication was clear: the nature of emphasis and incident in Faulkner's fiction must represent personal or regional pathology.



Some critics of major stature, such as Conrad Aiken and Malcolm Cowley, had championed Faulkner, but they were few indeed. In 1939, Robert Cantwell of *Time* had thought Faulkner worthy of a cover story to coincide with the publication of his novel



Faulkner appeared on the cover of *Time* on January 23, 1939, when *The Wild Palms* was published.

*The Wild Palms* (January 23, 1939). Characterizing Faulkner as the “grim chronicler” of the South’s decay, the article offered this summary judgment: “In France, William Faulkner is regarded as a teller of horror stories. U.S. critics find his horrors overdrawn, his prose frequently muddled, undisciplined, but value him for his narrative

drive, his mastery of hillbilly and Negro dialect." Here, too, the implication is that the emphasis on "horrors" (e.g., murder, suicide, insanity) is pathological, the author confused and "undisciplined."

It was not simply hostility to his treatment by the moralizing press, nor the fact that he might have "something to hide," that led Faulkner to resist publicity. Instead, as he reveals in a series of documents from the mid-1940s on, it was a conviction that on principle the public has a right only to a writer's published work and not to privileged information about his or her personal life. This is evident, for instance, in a series of letters to Malcolm Cowley (published in *The Faulkner/Cowley File*, Random House, 1966) in response to Cowley's proposal to use biographical material in an essay about Faulkner in 1944.

That essay was to serve as an introduction to a forthcoming volume of Faulkner's work in the Viking Portable Library Series, which Cowley hoped would help bring Faulkner's work before a larger audience. Faulkner's first response was that he "would like the piece, except the biography part" (May 7, 1944). Later, when Cowley had completed the essay, Faulkner read it and agreed with inferences Cowley had drawn from his biography. He returned it to Cowley with instructions for deleting those parts, however, and substituting mere "Who's Who" material. Since neither the biographical material nor the inferences were objectionable in the ordinary sense, it could not be a question of guarding damaging information. He explained: "I'm old-fashioned and probably a little mad too; I don't like having my private affairs and life available to just any and everyone who has the price of the vehicle it's printed in . . ." (Undated, January 1946?). The defensive stance ("probably a little mad too") would be gradually transmuted in the next few years to become something more adamant. For now, Cowley acquiesced to Faulkner's wishes.

In 1949 Cowley suggested writing another essay, this time for *Life*. It was to be modeled on an essay on Hemingway that Cowley was doing, and to be about the work more than "the man." When

the Hemingway piece appeared, however, it was accompanied by many personal photographs. Faulkner wrote to Cowley:

I know Hemingway thinks it's all right and I hope it will profit him . . . But I am more determined than ever that this is not for me. I will protest to the last: no photographs, no recorded documents. It is my ambition to be, as a private individual, abolished and voided from history, leaving it markless, no refuse except the printed books (February 11, 1949).

Again Cowley acquiesced, but not without a *caveat*:

Sometime *Life* or another magazine—I can prophesy—is going to send a reporter to Oxford with instructions to get a story, and he'll do the job unscrupulously. That's the problem with your decision—it's absolute for anyone who respects you and admires your work, but won't have any effect at all on the sons of bitches (February 17, 1949).

Within two years, Cowley's "prophecy" would begin to unfold.

By 1951 Cowley was reporting to Faulkner that one Robert Coughlan was doing research for an article on him. By the fall of 1953, Faulkner was the subject of two extensive essays by Coughlan in *Life*: "The Private World of William Faulkner" (September 28) and "The Man Behind the Myth" (October 5). Curiously, Coughlan had never met Faulkner. While the essays are surprisingly accurate, they do not correspond to what Faulkner wanted—not just accuracy but anonymity. Moreover, although the "myth" of the second title ostensibly refers to the myth of the fictional Yoknapatawpha County which Cowley had identified in his introduction to *The Viking Portable Faulkner*, one cannot ignore its other connotations. Faulkner was by that time a Nobel Prize winner, but the articles make frequent mention of his alcoholism. The fiction by now might be admitted to be strong, but the man was weak (a fact that the readers of *Life* made much of in a subsequent issue). Most probably Faulkner did not read the articles, and Cowley describes a pleasant encounter between Faulkner and Coughlan later that fall. Such pleasantness was perhaps largely a reflection of Faulkner's manners and his habit of blaming the "system" of publicity while excusing its individual practitioners, a point that was to be articulated in his writings on the press and privacy.

This articulation began in a series of documents in 1954. Hoping to provide the best reception for their Nobel Prize winner's new book, *A Fable*, the Random House partners (Robert Haas, Bennett Cerf, and Donald Klopfer) undertook to get Faulkner to cooperate



Faulkner's publishers at Random House (left to right) Donald Klopfer, Robert Haas, and Bennett Cerf recognized the value of publicity to their author but acceded to his wishes for privacy.

for another cover story in *Time*. In response to a letter from Klopfer, Faulkner wrote that he had learned that since he had become "news" there was nothing he could do to stop a reporter from looking into his life and subjecting his family "to the indignity which these visitations mean." Yet, he says, at least he can "refuse to cooperate." He writes that he does not blame reporters, whom he regards as "just victims of the system too" who "can be fired by their bosses if they acquiesced to my feelings." It is only fair, however, to notify the reporter of his stand before "he goes to all the trouble and distance of the trip here." He continues in a vein that later developed into his essay "On Privacy":

I wish he would not come at all, though I know I can't stop it—not until enough of us—what few there remain—who hold their privacy of value, confederate to protect themselves from one of the most fearful things in modern American life: the Freedom of the Press. One individual can protect himself from another individual's freedom, but when vast monied organizations such as the press or religion or political groups begin to federate under moral catchwords like democracy and freedom, in the structure of which all individual members or practitioners are absolved of all moral restraint, God help us all.

At the height of the McCarthy era, of course, this defense is particularly pointed, but it is not yet a public defense.

Adding his weight to the discussion about the cover story, in a letter that may have passed Faulkner's in the mail, Bennett Cerf wrote to him that "I can't overestimate the enormous value to *A Fable* that would accrue from a cover story in *Time* to synchronize with the publication of the book" (June 21, 1954). Three days later, Cerf telegraphed to ask for a reply and Faulkner shot back: "LET ME WRITE THE BOOKS. LET SOMEONE WHO WANTS IT HAVE THE PUBLICITY." Early the next morning, perhaps having communicated with Klopfer, Cerf telegraphed: "LAST THING IN THE WORLD WE WANT TO DO IS BOTHER YOU. HAVE CALLED OFF ENTIRE PROJECT. FORGET ABOUT IT BEST BENNETT." The situation was resolved, and Faulkner wrote an effusive telegram with his thanks. Cerf wrote again, expressing both admiration and wonder at Faulkner's stand: "I'll bet you're the only man alive who ever voluntarily turned down a cover story in *Time Magazine!*" (June 28). Faulkner must have felt a sense of wonder, too, that his time he had succeeded in thwarting such a plan. He telegraphed back: "I LOVE TIME TOO. ONLY MAGAZINE IN AMERICA EVER CANCELLED PIECE ABOUT HIM ON SIMPLE PLEA OF ONE PRIVATE AND HENCE HELPLESS INDIVIDUAL" (July 1, 1954).

Like Cowley's prophecy, this statement was to prove only too true. A writer named Bill Emerson, from *Newsweek*, arrived at Faulkner's home to ask for an interview, which Faulkner politely refused. Still Emerson wrote his story and Faulkner appeared not on the cover of *Time* but of *Newsweek* on August 2, 1954, the day *A Fable* was published. That autumn Coughlan's book, *The Private*



*World of William Faulkner*, appeared; this time, apparently, Faulkner read it.

Piqued by these events, Faulkner wrote a draft of an essay, "Freedom: American Style," which he sent to Saxe Commins and which



William Faulkner in February 1956, seven months after his essay "On Privacy, The American Dream: What Happened To It?" appeared in *Harper's Magazine*. (Photograph by Phyllis Cerf Wagner)

he subsequently revised to become the essay published in *Harper's*. The close echoes of the letter to Klopfer suggest that he may have begun the essay in the midst of the events of the summer of 1954. The story of the events from the time of Cowley's initial proposal is

generalized. Respecting the *dicta* of the right to privacy, Faulkner does not “name names,” but makes his case that a person of tact will respect the claims to privacy where a competitive news magazine cannot understand them at all.

After a rhapsodic introduction in which he outlines the historical development of the modern sense of individualism, Faulkner laments the passing of the sense of the inviolability of the individual that informed this history and those aspirations he calls “the American dream.” He comes again to the point made in the letter to Klopfer, published in *Essays, Speeches, and Public Letters*:

The point is that in America today any organization or group simply by functioning under a phrase like Freedom of the Press or National Security or League Against Subversion, can postulate to itself immunity to violate individualness—the individual privacy lacking which he cannot be an individual and lacking which individuality he is not anything at all worth the having or keeping. . . .

It is the sort of irony that a novelist might best appreciate, in which a “League Against Subversion” becomes itself subversive not just of institutions but of the individuals who founded them. Faulkner concludes with his own prophecy:

Time was when you could see neither from inside nor from outside through the walls of our houses. Time is when you can see from inside out though still not from outside in through the walls. Time will be when you can do both. Then privacy will indeed be gone; he who is individual enough to want it even to change his shirt or bathe in, will be cursed by one universal American voice as subversive to the American way of life and the American flag.

No longer casting himself in the role of the one who is “probably a little mad,” he has developed his defense. The allusion to television makes this conclusion pointedly relevant for us now if we reflect on what happens when lights and cameras enter into private homes and the lives of the bereaved or merely the rich and famous or poor and defenseless. Would we want the same intrusion into our lives?

In his disparagement of the “one universal American voice,” Faulkner was perhaps objecting to the dour moralism of the press as well as the stylistic uniformity of news magazines. There is also more to it than that. In the fictional world of William Faulkner, we



gain access to the most private voices of his characters. Perhaps this is one of the most frustrating aspects of his fiction for first-time readers. Yet we should not make the mistake that Mark Twain warns his readers against in his introductory note to *The Adventures of Huckleberry Finn*—the mistake, that is, of assuming that all the characters are trying to talk alike and not succeeding. The corollary to Faulkner's view that without privacy the concept of individualism becomes meaningless underlies his fictional technique. Without the plurality of languages indicative of individuality, the notion of "character" becomes meaningless. While the relative privacy entailed by different "voices" impedes communication, it ensures diversity among people. Conversely, the "one universal American voice" suppresses that diversity of points-of-view. From such reasoning we can conclude that, in creating his difficult works of fiction and in protesting against publicity, Faulkner was not just "being difficult."

## Our Growing Collections

KENNETH A. LOHF

*Beshenkovsky gift.* Mr. Eugene Beshenkovsky has presented a copy of *Sobesednik liubitelei rossiiskago slova* ("Interlocutor for Lovers of the Russian Word: Containing Various Works in Poetry and Prose of Some Russian Authors"), 1784, part XV of a literary journal published by Catherine the Great in St. Petersburg.

*Borchardt gift.* For addition to the papers of their literary agency, Mr. and Mrs. Georges Borchardt have donated approximately 42,000 letters, contracts, copyright and royalty statements, and related documents for the period, 1955–1986. There are files for French, English, and American publishers, agents, and authors, including Jean Anouilh, James Agate, Laurent de Brunhoff, Jean Cocteau, Penelope Gilliatt, Robert Graves, Ruth Rendell, Françoise Sagan, Jean-Paul Sartre, Alan Sillitoe, and Pierre Teilhard de Chardin.

*Chrystie gift.* Mr. Thomas L. Chrystie (A.B., 1955) has donated fifteen editions of literary and historical works, including Jefferson Davis, *The rise and Fall of the Confederate Government*, New York, 1881; Henry W. Herbert, *Frank Forester's and Horsemanship of the United States and British Provinces of North America*, New York, 1857; and Hardouin de Beaumont de Péréfixe, *Histoire du Roi Henri Le Grand*, Paris, 1786.

*Coggeshall gift.* Mrs. Susanna Coggeshall has donated approximately five thousand letters and manuscripts to the collection of papers of her mother, the late Frances Perkins, Secretary of Labor under President Franklin Roosevelt. Included in the gift are family and professional correspondence, personal notes and memoranda, documents and memorabilia, manuscripts for articles and lectures, and family photographs.

*Dobbie gift.* Mrs. Mary K. Dobbie has donated a substantial group of papers of her husband, the late Professor Elliott Van Kirk Dobbie (A.B., 1927; A.M., 1928; Ph.D., 1937), comprising files relating to his class lectures, notes for various volumes of the *Anglo-Saxon Public Records*, and manuscripts relating to his projected but unfinished "Short History of English Grammar."

*Dorfman gift.* The papers of Professor Joseph Dorfman, economic historian and Professor of Economics from 1931 to 1971, have been donated by his wife. The more than forty thousand letters, notes, manuscripts, and printed materials include correspondence with academic colleagues, lecture notes and course materials, and research materials relating to Professor Dorfman's articles and books, *Thorstein Veblen and his America*, *The Economic Mind in American Civilization*, *Early American Policy*, *Institutional Economics*, *Types of Economic Theory*, and *New Light on Veblen*. Among the correspondence files are letters to Professor Dorfman from John Bates Clark, Wesley C. Mitchell, Edwin R. A. Seligman, George Bernard Shaw, Rexford Tugwell, Wendell Wilkie, and the family of Thorstein Veblen.

*Dzierbicki gift.* In memory of Marguerite A. Cohn, Mr. Ronald L. Dzierbicki has presented twenty-one first editions and two autograph letters, primarily of twentieth century English and American authors. Of special interest are: Witter Bynner, *Cake*, 1926, inscribed by the author; Robert Graves, *The Song of Songs*, 1973, with a signed original drawing by the illustrator, Hans Erni, on the half-title; Glenway Wescott, *A Calendar of Saints for Unbelievers*, Paris, 1932, illustrated by Pavel Tchelitchev; Wyndham Lewis, *The Childermass*, 1928, one of 225 copies signed by the author; Seumas O'Sullivan, *The Earth-Rover and Other Verses*, Dublin, 1909, inscribed by the author and with a holograph of his poem "The Poplars," on the verso of the title page; and autograph letters by Aldous Huxley and Sydney Smith. There were also three first editions by Henry James in Mr. Dzierbicki's gift: *Embarrassments*, London, 1896; *The Siege of London*, London, 1883; and *Views and*



Wood engraving by Blair Hughes-Stanton: frontispiece to the Gregynog Press edition of John Milton's *Comus*, 1931.  
(Dzierbicki gift)

*Reviews*, Boston, 1908, one of 160 copies. An impressive book printed at the Gregynog Press in 1931, John Milton's *Comus*, is also part of the gift; one of 250 copies, the book is handsomely illustrated with wood-engravings by Blair Hughes-Stanton.

*Lilley gift.* The papers of the late Robert Dudd Lilley (A.B., 1933; B.S., 1934; M.E., 1935; LL.D., 1981), distinguished University Trustee, 1968–1980, and President of A. T. & T., 1972–1976, have been presented by his widow, Mrs. Helen M. Lilley. The approximately two thousand letters, manuscripts, corporate files and reports, appointment calendars, student notebooks, photographs, and books from his library relate to Mr. Lilley's tenure at A. T. & T., his work as chairman of the New Jersey Commission on Civil Disorders, and his numerous Columbia-related activities, including, among others, the Campaign for Columbia, the Health Strategy Group, the National Visiting Council of the Columbia–Presbyterian Medical Center, and the President's Commission on Academic Priorities in the Arts and Sciences. Mrs. Lilley's gift also includes plaques, citations, and awards that he received, as well as photographs and prints of University views.

*Long gift.* Mrs. John C. Long has established a collection of the papers of her late father, the distinguished author and lawyer Geoffrey Parsons (A.B., 1899; LL.B., 1903), with the gift of the twenty-two notebooks containing the manuscript draft of his *The Stream of History*, published by Scribners in 1928, as well as a folder of revisions he finished shortly before his death in 1956.

*Myers gift.* Professor Andrew B. Myers (A.M., 1947; Ph.D., 1964) has presented a group of eight manuscripts and letters of Ralph W. Emerson, Padraic Colum, and Daniel O'Connell. The three items written by Emerson include an autograph letter to A. T. Goodman, dated November 20, 1865, concerning a lecture in Harrisburg, Pennsylvania; two pages of the autograph manuscript of Emerson's *English Traits*, ca. 1860; and a manuscript of a four-line poem, dated 1872, beginning "Night-dreams trace on Memory's wall." Colum is represented by a typewritten letter to Warren Bower, dated August 23, 1958, pertaining to lectures in New York, and a 1931



contract for the purchase of an automobile in Paris. Finally, Professor Myers's gift includes two letters written in 1837 and 1845 by the Irish political figure, Daniel O'Connell, the latter of which is addressed to his daughter Catherine, in which he discusses family and political matters.



University Trustee Robert Dudd Lilley, January 1972. (Lilley gift)

*Palmer gift.* Mr. Paul R. Palmer (M.S., 1950; A.M., 1955) has donated seventy-eight photographs of film stars from the silent era to the 1950s and 273 books in the fields of contemporary fiction, criticism and biography, film and theatre, and history. In addition to first editions by Errol Flynn, Glenway Wescott, Alec Waugh, Douglas Fairbanks, Jr., Joyce Carol Oates, and Iris Murdoch, there are signed and inscribed books by John Barrymore, Will Irwin, Garson Kanin, and Norman Mailer, among others. Mr. Palmer has also donated three rare souvenir film programs for Cecil B. DeMille's *King of Kings*, 1927, and D. W. Griffith's *Orphans of the*



*Storm*, 1922, and *Way Down East*, 1920.

*Porter gift.* The Austin Strong Collection has been strengthened by the recent gift from Ms. Clarissa Porter of a collection of the playwright's correspondence and manuscripts, including more than fifty autograph drafts and typescripts for his plays, "A Play Without a Name," "The Spider's Web," "Lights Out, or Taps," "Blindman's Bluff," "Rip Van Winkle," and "Lafayette." There are also typescripts of his speeches, a set of the radio scripts for his NBC series "Cabbages and Kings," a photograph album of scenes from his plays, and correspondence relating to his radio talks and the Stage Relief Fund.

*Random House gift.* Random House has added to the papers of Bennett Cerf (A.B., 1920; B. Litt, 1920) the typewritten manuscript of his autobiography *At Random*, including related correspondence and other documents concerning its publication, as well as a file of illustrations used in the book. Among the latter are original photographs, many inscribed, of Cerf and his family, his associates at Random House, and numerous authors who were his personal friends, among them, Truman Capote, Theodore Dreiser, William Faulkner, Moss Hart, Anita Loos, and Robert Penn Warren.

*Read gift.* Mrs. Charlotte S. Read has presented the papers of Mira Edgerly Korzybski, noted portrait painter and wife of the Polish-American philosopher and scientist, Alfred H. Korzybski. Friend of Arnold Genthe, Gertrude Stein, Mrs. Patrick Campbell, and Burges Johnson, Mira Korzybski originated and developed a new type of portraiture using large ivory pieces on which she painted miniature portraits of prominent American, European and South American socialites and family groups. In addition to forty accomplished and handsome portraits and self-portraits on ivory, Mrs. Read's gift includes Mrs. Korzybski's diaries and journals, scrapbooks, manuscripts of autobiographical writings, photographs, and files of correspondence with friends and family members, dating from 1914 to the early 1950s. There is also a file of letters written to her in 1950 at the time of her husband's death.

*Reese and Halladay gift.* A group of twenty-three letters and manuscripts by Carl and Mark Van Doren has been presented by Messrs. William Reese and Terry Halladay. The correspondence, dating from 1939 to 1965, was written to their brother, Frank, and con-



The 1920 film version of Lottie Blair Parker's *Way Down East* was written and directed by D. W. Griffith and starred Lillian Gish and Richard Barthelmess. (Palmer gift)

cerns their various writing projects, their current reading, and family and personal matters. There are also holograph manuscripts of a poem and of early school exercises by Mark Van Doren, a letter from their father, Charles, written to their mother in 1910, and several broadsides and pamphlets written by, and relating to, the Van Dorens.

*Reynolds gift.* Ms. Robbin Reynolds has presented an extraordinary file of correspondence and documents for addition to the papers of the literary agency Paul Revere Reynolds, established by her late father. Of paramount importance in the gift are the 162 letters written from 1926 to 1948 by P. G. Wodehouse to Paul Reynolds and

his son, and the approximately one thousand carbon replies and related letters and documents, a file that records the close business and personal relationships that existed between the literary agent and the novelist. The Reynolds agency handled serial rights and the marketing of short stories for Wodehouse in the United States, and the correspondence deals with the various rights, permissions, and personal finances, including the documentation relating to the increasingly complex tax problems that Wodehouse faced during the 1930s and 1940s. In addition to the Wodehouse file, the gift includes thirty-five letters to Reynolds from other clients, among them, Frances Hodgson Burnett, Willa Cather, Sir Winston Churchill, Havelock Ellis, Joel Chandler Harris, Jack London, Edgar Lee Masters, Upton Sinclair, and Lincoln Steffens.

*Sabine gift.* Mr. William H. W. Sabine has donated nine rare literary editions, including works by C. S. Calverley, Thomas Campbell, Charles Churchill, Ernest Renan, and Lord Tennyson, among others. Of special note are the first English edition of Renan's *The Life of Jesus*, London, 1864; Campbell's *The Pleasures of Hope*, Edinburgh, 1808; and Sir Francis Biondi's *An History of the Civill Warres of England*, London, 1641.

*Schang gift.* Mr. Frederic C. Schang (B.Litt., 1915) has recently added eight splendid autographed calling cards to the collection which he established in the Rare Book and Manuscript Library more than ten years ago. Included in the gift are the calling cards of T. S. Eliot, Ronald Reagan, Lech Walesa, J. H. Doolittle, Natalie Barney, Francesco Cilea, Serge Lifar, and Mieczyslaw Horszowski. Those of Eliot, Barney, and Lifar are of special importance because of the notes that each has written on the card.

*Schapiro gift.* University Professor Emeritus Meyer Schapiro (A.B., 1924; Ph.D., 1931; D.Litt, 1975) has presented five rare editions known for their illustrations, including: Laonicus Chalcocondylas, *Histoire générale des Turcs*, Paris, 1661; Johan Nieuhof, *L'ambassade de la Compagnie Orientale des Provinces Unies vers L'Empereur de la Chine, ou Grand Cam de Tartarie*, Leyden, 1665; Giovanni Villani,

*Storia . . . cittadino fiorentino*, editions published in Florence in 1581 and 1587; and Johann Winckelmann, *Geschichte der Kunst des Altertums*, Dresden, 1764.



Illustration from Johann Winckelmann's *Geschichte der Kunst des Altertums*, 1764. (Schapiro gift)

*Weil gift.* Mr. James L. Weil has presented eleven pamphlet editions of poetry which he has published from 1985 to 1987 in a series of keepsakes. Issued in editions of fifty copies, the keepsakes were designed by Martino Mardersteig and printed by the Stamperia Valdonega, and they include texts by William Bronk, Spencer Brown, Larry Eigner, William Hazlitt, John Keats, Brian McInerney, Bariss Mills, Karl Shapiro, and Felix Stefanile.

*Woodring gift.* Professor Carl Woodring has donated a fine copy of C. S. Ricketts's *The Prado and Its Masterpieces*, published in London by Archibald Constable in 1903. The folio edition, one of 350 numbered copies, is profusely illustrated with fifty-four full-page photogravures.

## Activities of the Friends

*Winter Reception.* A reception in the Rare Book and Manuscript Library on Wednesday afternoon, March 1, opened the exhibition, "The Fugitive Kind: The Theater of Tennessee Williams." Manuscripts for the playwright's first four major plays—*Battle of Angels*, *The Glass Menagerie*, *A Streetcar Named Desire*, and *Summer and Smoke*—were exhibited along with 130 other manuscripts, playscripts, letters, portraits, photographs, set designs, and press books, that span Williams's literary career as playwright, poet, writer of fiction, and memoirist. Many of the rarities shown were presented by Random House, Mr. and Mrs. Robert L. Wilbur, The Archons of Colophon, and Jack Harris Samuels; and several distinguished items were loaned by Carter Burden from his extensive collection. The exhibition will remain on view in the Kempner Exhibition Room through July 26.

*Bancroft Awards Dinner.* The Rotunda in Low Memorial Library was the setting for the annual Bancroft Awards Dinner, held on Wednesday evening, April 5, and presided over by Frank S. Streeter, the new Chairman of the Friends. University Provost Robert Goldberger announced the winners of the 1989 awards for distinguished books in American history and diplomacy published in 1988: Eric Foner for *Reconstruction: America's Unfinished Revolution, 1863-1877*, published by Harper & Row; and Edmund S. Morgan for *Inventing the People: The Rise of Popular Sovereignty in England and America*, published by W.W. Norton & Company. An Award of \$4,000, from funds provided by the Edgar A. and Frederic Bancroft Foundation, was presented to the author of each book by the Provost, and Mr. Streeter presented citations to the publishers.

*Future Meetings.* The fall exhibition reception will be held on Wednesday afternoon, December 6; the winter exhibition reception will be held on March 7, 1990; and the Bancroft Awards Dinner is scheduled for April 4, 1990.





"Art and Advertising: The Posters of Edward Penfield," drawn from the Solton and Julia Engel Collection, will be on view August 1–November 20, 1989, in the Kempner Exhibition Room, Rare Book and Manuscript Library, Butler Library, sixth floor. Included in the exhibition will be posters created for *Harper's Monthly* and *Collier's*, and for various products, such as men's clothing, dog food, and dynamite, as well as the 1897 calendar shown above.



# THE FRIENDS OF THE COLUMBIA LIBRARIES

## *AN OPPORTUNITY*

The Friends assist the Columbia Libraries in several direct ways: first, through their active interest in the institution and its ideals and through promoting public interest in the role of a research library in education; second, through gifts of books, manuscripts and other useful materials; and third, through financial contributions.

By helping preserve the intellectual accomplishment of the past, we lay the foundation for the university of the future. This is the primary purpose of the Friends of the Columbia Libraries.

## *CLASSES OF MEMBERSHIP*

Regular \$75 per year.

Patron: \$300 per year.

Sustaining: \$150 per year.

Benefactor: \$500 or more per year.

A special membership is available to active or retired Columbia Staff members at fifty dollars per year.

Contributions are income tax deductible

## *OFFICERS*

FRANK S. STREETER, *Chairman*

DALLAS PRATT, *Vice-Chairman*

KENNETH A. LOHF, *Secretary-Treasurer*

*Sixth Floor, Butler Library, Columbia University, New York, N.Y. 10027*

## *THE COUNCIL*

R. DYKE BENJAMIN

CORLISS LAMONT

CARTER BURDEN

PEARL LONDON

ELIZABETH M. CAIN

GEORGE LOWRY

THE VISCOUNTESS ECCLES

MARTIN MEISEL

HELMUT N. FRIEDLAENDER

PAULINE A. PLIMPTON

IOLA S. HAVERSTICK

DALLAS PRATT

CHANTAL HODGES

MORRIS H. SAFFRON

GEORGE M. JAFFIN

STUART B. SCHIMMEL

HUGH J. KELLY

MRS. FRANZ T. STONE

MARGARET L. KEMPNER

FRANK S. STREETER

T. PETER KRAUS

ELAINE SLOAN, *Vice President and  
University Librarian, EX-OFFICIO*

KENNETH A. LOHF, *Editor*

RUDOLPH ELLENBOGEN, *Assistant Editor*





